S. S. STEWART'S

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DEATH OF MORACE WESTON.

THE WORLD-FAMED BANJOIST DIES IN NEW CITY, ON THURSDAY, MAY 22, 1890

Shortly after going to press on the 23d of May, we received the following message from Mrs. Weston, from No. 195 Bleecker Street, New York City:

"Horace is dead. Died at half past six o'clock this evening."

This announces the death of Horace Weston, the world-renowned banjo player, which took place at his late residence, No. 195 Bleecker Street, New York City, after an illness of about two weeks. Mr. Weston was, without doubt, the greatest performer on the banjo that ever lived. The following is a brief sketch of his career:

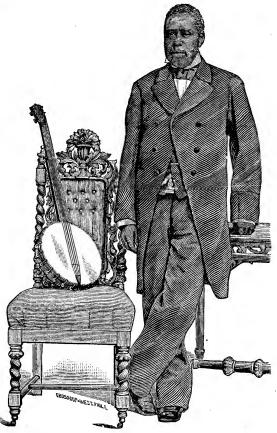
Horace Weston was born in the town of Derby, Connecticut, in the year 1825. It has been erroneously stated that he was at one time a slave, which is utterly false, as he was a free-born Yankee. His father was a musician—performer and teacher—and likewise a teacher of dancing. Horace, at seven years of age, learned to play upon the accordeon, in Waterbury, Conn. He progressed to second violin at ten years of age, and also the violoncello and double bass, slide trombone, guitar and dancing, in all of which he is an adept.

From this he began teaching dancing. In the year 1855 Weston first began playing a banjo. He was at this period traveling in New York State, and having broken his guitar he borrowed a "tub banjo," and sat up all night practising, in which time he learned a couple of tunes and an accompaniment to sing to. He then struck Hartford, Conn., and secured a situation to drive a hack for a Mr. Litchfield. He made himself a banjo out of a peck measure, and in the course of a month's time he gave his employer notice and left his employ, and began playing banjo in the streets.

At the breaking out of the Civil War, in 1861, he came to Philadelphia, and thence to Harrisburg in company with ninety and nine others, for the purpose of enlisting in the United States Army. They were refused, as no colored volunteers were received at that time. He next went to Boston and shipped in the United States Navy, taking his banjo along and practising off watch hours, and received fifty cents per month from each sailor of the crew for playing for their amusement. He

afterwards entered the army, and was wounded several times in battle. He went back in the navy, and being again wounded he threw his banjo overboard, and afterwards enlisted in the 54th Massachusetts Volunteers. He was discharged in the year 1863, in the month of July, and then began playing the banjo as a profession, opening in Boston, on Summer Street, with Buckley's Minstrels. Later he traveled through Maine with the same company, and left them to join the Georgia Colored Minstrels about the year 1867. He then went to New York and played in the Old Palace Garden in Mercer Street, for a year, and then took an engagement in the old Bowery Theatre, where he played two months. He then again joined the Georgia Minstrels and traveled through the British Provinces, after which he returned to New York and engaged with Harry Hill, where he played for six months. He then returned to Boston and opened a place during the Boston Jubilee, after which he went with Barnum's Show for the season.

In January, 1872, he engaged with John Casey, on Sixth Avenue, New York Gity, next to Masonic Temple, and played there for two years. He then changed to No. 33 Bowery, at Paul Paur's saloon,



and played three months, from there to Carroll's, at Twenty-Second Street and Sixth Avenue, where he performed for two years. He next went to Robinson Hall to play, and during all these years he also taught the banjo and had a great number of pupils.

During 1876, 1877 and 1878 he played on the boat Plymouth Rock, under Jarrett & Palmer, and in 1878 was transferred to their "Uncle Tom's Cabin" combination, and with that company sailed for Europe in August, 1878. The company opened in London, at Princess' Theatre, on Oxford Street, and played for three months. Here he made the great "hit" of his career, and performed nightly with the company, and at the same time played at the Royal Aquarium Theatre, meeting with the same success.

He then visited Berlin, meeting with immense

success there also, and then opened at the Italia Theatre, in Breslau, Germany, where he played six weeks, receiving a large salary. He then opened at Strauss' Theatre, in Vienna, and from there he went to Hamburg, and thence to France, and returned to America after one year. In England he won a very peculiar seven-string banjo, in a banjo contest with an English player, which he carried home to America and presented to the late James W. Clarke. On his

return home, in the year 1880, he went to New York City again and engaged with Mr. Carroll on Sixth Avenue. (It was in this year that the artist first formed the acquaintance of S. S. Stewart, who was then just becoming known as a banjo manufacturer.) After playing awhile in New York City he joined the " Uncle Tom's Cabin " combination again, and after leaving them joined Haverly's Georgia Minstrels, playing in Boston and New York. He then went to Coney Island for the Summer. Afterwards he joined Callender's Minstrels for a tour of the United States, playing in all the cities and towns from New York to Oregon. After leaving this party on their return trip, at Chicago, Ill., he went to Philadelphia and opened at the Broadway Gardens, under Thron's management, where he remained several weeks. Since which time he has traveled with various organizations, among which are the Smith's "Uncle Tom's" Co., and "Arkansas Traveler" Co.; all the time meeting with his usual success.

Only a short time before his death, Mr. Weston was contemplating a visit to the West. He intended visiting Montana, and had arranged for engagements through J. C. Hennesey, of Butte City. He was, however, delayed from making the start on account of a severe attack of rheumatism, which finally culminated in dropsy, causing his death.

⁹The following Article is copied from *The Evening Sentinel*, Ansonia, Conn., where it appeared some time ago, the exact date we are unable to recall.

"Horace Weston, champion banjoist, of the world, who appeared, by request, with the Uncle Tom's Cabin Company Wednesday night, is here on a visit to his native place, after an absence of nearly thirty years. Mr. Weston was born in Derby, near the old cemetery, in 1825, and his parents were among the first, if not the first, colored citizens of Derby. His father was called Jube Weston, and was a musical prodigy himself, furnishing music in the primitive manner of the times for the country dancers,

At the age of seven, Horace left home, and has wandered all over the face of the earth since. He is a large powerful man, and his superiority as banjoist is attested by fourteen gold and silver medals won by him in Europe and in this country.

In Europe, where he first went with Jarrett & Palmer,

SUPPLEMENT TO S. S. STEWART'S BANJO AND GUITAR JOURNAL, JUNE, 1890.

he played before the Crowned Heads, and from them received medals and decorations. The faculty is natural to him. The first time he took an instrument in his hand he played it with ease. On the violin, cornet, and other instruments he is equally skillful. Weston and his wife challenge any banjoists in the country, and as a backer he names George Law, of New York City. At present Mr. Weston is on a vacation, and is going to enjoy a week among the friends of his native town.

Quite recently, Mr. Stewart had a new wood-cut portrait made, from a tin-type picture, furnished him for that purpose by Mr. Weston. This portrait appeared in a recent number of the *Fournal*, and it is claimed by old friends of the original to be the best likeness yet produced of the now deceased artist. A few days before Mr. Weston's last illness, this picture together with portraits of a few other leading banjoists, was reproduced upon a large sheet, intended for framing purposes, and these sheets will now be furnished to any and all who may call or send for them.

An acquaintance of several years with the departed banjoist, enables us truthfully to say of him that he was indeed a musical genius; and although he may have had his faults and failings, yet the sum total of them all will be found no greater than those of other mortals, indeed no greater, perhaps, than those of many who enjoyed far greater advantages than he.

Our frank opinion of the late Mr. Weston, as a musical artist, has been freely expressed in our little book, called "The Banjo," published in September, 1888, to which our readers are referred; and although there may be a few persons who through ignorance and a perverted pride, object to one of the colored race being classed among the lights of musical art, yet we have always looked upon this one as a most musically gifted fellow-mortal, as well as a most extraordinary man, in very many respects. Long may his name live in the annals of musical history. He was an zealous worker, a true friend, and an honest man. Who shall say that he did not in his sixty-five

years of life, accomplish all that he was destined to accomplish? Who shall say that Horace Weston did not live out his alloted time, doing the work his Creator designed him for, and that he has not now passed on to a higher and better sphere of existence? Our tribute to Horace Weston, may be expressed in the following words:

A musical genius and an honest man.

HIS LAST SIGNATURE.

Only a few hours before his death, Mr. Weston took a pen in hand for the last time to sign his name to a receipt for a registered letter, forwarded him by Mr. Stewart, containing a remittance of money due him for certain musical compositions.

The U.S. Postal receipt card containing this signature, the last writing done on earth by him, will be kept as a memento of the lamented artist.

Mr. Weston was possessor of several very valuable banjos, which, in the event of his widow desiring to dispose of them, should be in demand by banjoists, and will doubtless bring a good price. We have no authority to say that these instruments will ever be offered for sale at all, but take it upon ourselves to give the address of the widow, to whom letters of inquiry should be sent. It is as follows:

MRS. ALICE WESTON, No. 195 Bleecker Street, New York City.

Although Horace Weston had reached the age of sixty-five years, his powers as a banjo player had not began to wane, as is attested by many competent judges who have heard him play quite recently.

Only a short time ago, Mr. Everest reports that he called upon the banjoist, in New York City, accompanied by Mr. Lockwood, and Weston played several of his best pieces for them. Mr. Everest, who had heard Weston play the banjo very many times before, and at different periods, declared to the writer that he had never heard him play better at any time, if, indeed, so well.

The reason that Weston had ceased to travel with minstrel companies was because of his physical condition; he was a sufferer from chronic rheumatism, and at times was able to walk only with the assistance of crutches. Besides this he suffered from the effects of a wound received in the late war, which had troubled him more or less for several years.

The following from the New York Morning Journal of May 26th, contains a brief account of the funeral.

"Horace Weston, the world-renowned banjoist, was buried at Evergreens Cemetery yesterday afternoon. Between the hours of twelve and one the colored relatives and friends of the deceased musician gathered in the front room on the second floor of his late residence, at No. 195 Bleecker Street, to attend the funeral services.

The body of the veteran banjoist lay in a black walnut casket decked with wreaths of flowers. The Rev. W. H. Wise preached an eulogy on the character of the deceased, that deeply affected the vast throng of dark mourners.

Weston was, perhaps, the greatest banjoist the world has ever heard. He did not learn on Southern plantations the magic touch that drew the witchery from the strings. He was born of free parents in the Nutmeg State of Connecticut in 1825.

At seven years of age he showed an aptitude for music, and at twelve could twang the banjo with the skill of an expert. He traveled all over the world, and his cleverness on the banjo delighted and astonished people in all parts of the globe.

Sixteen years ago, while traveling in England with Jarrett & Palmer's old "Uncle Tom's Cabin" Company, Weston appeared before Queen Victoria, and so entertained her with the music of his banjo that she presented him with a gold medal, which he highly prized. He was sixty-five years of age at the time of his death, which occured last Thursday night."

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CS.S.STEWARTSO BANJO AUGUITAR JOURNAL G. S. S. STEWARTSON

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THE FIRST BANJO TOURNAMENT IN AMERICA.

COMPETITION FOR A ONE HUNDRED DOLLAR BANJO.

San Francisco, March 28, 1890.

Mr. S. S. Stewart,

Dear Sir:

Having received several letters from different parts of the United States, for information about the first banjo concert given in America, which took place at the Old Chinese Assembly Rooms, No. 539 Broadway, New York City, October 19th, 1857, then the largest hall in the United States,

I would state as follows:

The following then well-known Banjo players contested for the prize:

Picayune Butler,	Phil Rice,
C. Plummer,	Frank Speed,
C. Hunter,	W. Corral,
T. Harris,	W. Curtis,
E. Chappel,	C. Kenned,
Andy Roome,	J. Ring,
S. Rush,	P. Ayers,
H. Glass,	W. Cambell,
M. Tierney,	H. Morris,
T. Williams,	Sam Brown,

Decided by three judges. The prize was awarded to Charles Plummer.

Among the letters above mentioned is one I received only last week, from Mr. John M. Turner, a banjo player and teacher of New York city, asking me, as a favor, to answer the following questions in regards to the above mentioned concert. He says: "Please state who decided the match, and who was the next best player? Also, what points were decided as being the most meritorious?"

"Having always heard that Tom Briggs was unexcelled, I fail to understand how Mr. Plummer won. In my opinion he is still champion, for no other bona fide match has been played since." In answer to the first question I will say that the judges were selected on the afternoon of the day the concert was given. They were all good musicians and three in number. They were almost entire strangers to me, and as thirty-two years have passed since then, I have forgotten their names.

But they were announced to the audience at the commencement of the concert and everybody was satisfied with the selection.

Mr. Plummer is the only one I know of that is living to-day that contested for the prize. He now resides at No. 177 Division Avenue, Brooklyn, N. Y.

Tom Briggs did not play at the concert; he left New York city September 20th, 1854, in company with E. P. Christy, Earl Pierce, J. B. Donniker, Tom Christian, Lewis Mairs, Tom Vaughn, S. C. Campbell Eph Horn and others, sail in Vanderbilt's steamship North Star, for California. While crossing the Isthmus Tom caught the Panama fever, and from its effects he died, after his arrival in San Francisco, in November, and was buried in Lone Mountain Cemetery, San Francisco. His brother artists erected a fine marble monument to his memory. In the Spring of '56 his remains were sent East, and now lay buried in Greenwood Cemetery, New York, with the same monument erected over his grave.

In answer to the second question: "Who was the next best player?" I must say Pic. Butler; but in my opinion he was not second to any man living at that time, providing he was in good condition to play.

The third question asking "what points were most meritorious, etc.?" I will have to say we had no points in particular.

Each Competitor was to play five tunes, one Waltz, one Schottische, one Polka, one Reel and one Jig. Each player was to play the five tunes, one after the other, with as short an interval between each tune as possible, and the contestant the judges decided to be the best player was to receive the one hundred dollar prize banjo, and the title of "Champion Banjoist."

I will mention five old time banjo players all of New York city, who in their time could strike or pick as difficult a march as the best of the players can at this date. Tom Briggs, High Rumsey, Frank B. Converse, Chas. Plummer, Pic. Butler. Plummer and Butler were the only two out of the five, that were in town when the concert took place.

New York city, in those days, was divided up in sections, (as it were).

Chas. Plummer was a Washington Market favorite, and all his friends in that section of the city were at the concert to look after the interests of their favorite.

Pic. Butler lived on 8th Avenue and 16th Street, and all his friends came to the concert to see that he got fair play.

There was another player from a place called the Hook, away up town on the East Side. His crowd came to the concert three or four hundred strong. There were two players from Brooklyn, also, one from Williamsburg, and large crowds of their friends came over to hear them. There was one of old Frank Stanton's pupils from the fourth ward; his friends were a noisy gang. One or two from the Bowery were there with their banjos; in fact every section had their favorite banjo players, and every section turned out to look after the interests of their man. Some of them turned out five hundred strong.

On the evening of the concert, ladies and gentlemen came early so as to get good seats, and as the different sections came in it was not long before the hall was packed; so much so, that many ladies in front fainted and had to be taken out the rear entrance as it was impossible to get out at the front door.

At eight o'clock there were three thousand people in the hall, and a great many more on the outside, trying to get in At eight-thirty o'clock the concert commenced with a short first part, by an amateur min-trel band, called the New Orleans Serenaders, and a short interlude by the same company, and that vast audience sat through that first and second part of the entertainment as quiet as lambs. But when the third part commenced, there was loud talking throughout the audience. An old time minstrel performer named Billy Blair was selected as master of ceremonies, and had it arranged for Butler and Plummer to play last, and Billy Blair announced each player as he came on to play, (some fifteen in number), and at each announcement, that was the signal for his party to give their man as great a reception as possible-or in other words, to see how much noise they could make. The judges sat on one side of the stage, in full view of the audience, and took their notes of each contestant as he played, one after the other, until it came to Butler and Plummer. These two drew lots to see which should play last, and it was Plummer's good luck to play last. In fact New York city was equally divided as to which was the best player, Plummer or Butler, and as these two were so much superior to all the others, I had no trouble with them.

Billy Blair came before the audience and announced Pic. Butler, and when he made his appearance you should have heard the reception he got. I thought the roof would fall off, but it was plainly seen that he was a little under the influence of liquor; so much

so, that he broke two strings during his trial. That, with the other cause weakened his turn considerably.

When Charles Plummer was announced, his reception was still greater, if possible, than all the others. He played his five tunes as a medley, running one tune into another, until he finished his five tunes without stopping. The judges commenced there and then to figure up, and in a few minutes gave in their decision.

Mr. Blair announced to the audience that the judges had decided, one and all, that Charles Plummer was entitled to the one hundred dollar prize banjo, and the champion banjoist of America.

In half an hour after that the hall was empty, and every body on their way home satisfied—except the Butler section—and they laid their defeat to Butler himself.

Two months after the concert, I left New York for California. Stopped on the Isthmus of Panama a few months and arrived in San Francisco in May, 1858, and have remained here since.

Hoping the above account of the first banjo concert in America, will interest some of the readers of your valuable Journal,

I remain, yours truly,

C. MORRELL.

We publish the foregoing, as submitted by Mr. Morrell. Historical reminesinces are always more or less interesting, even when they chronicle the "puglistic" banjo age, which is now a thing of the past. Such exhibitions as here recorded have no place whatever in musical art, but are on a par with the undeveloped condition of things musical, and banjoistic, at that time.

Let such musical (?) sparring bouts remain a thing of the past.

The following clipping from a San Francisco paper chronicles the sudden death of Mr. Morrell, which took place since the foregoing article was placed in type.

A SUDDEN DEATH.

Chas. Morrell, Sr., died suddenly at his office, corner California and Kearny Streets, last Saturday afternoon, April 26th, of rheumatism of the heart. Deceased was a native of Augusta, Me., and at the time of his death was 64 years of age. Coming to San Francisco in 1858, he, in conjunction with his brother, embarked in the book-binding business, which was, however, destroyed in the great fire of that year.

Mr. Morrell was a pioneer variety manager of San Francisco, having opened the Louisiana Varieties, on Dupont Street, near Pacific, in 1859. It was at this house that Lotta, the California celebrity made her debut. Severing his connection with the Louisiana, Mr. Morrell formed a company and made a successful tour of the Northern portion of the state.

But it was as a banjo maker and instructor that the deceased was more generally known, and many bright lights of the vaudeville firmament owe to his careful instruction the success they have met with in their respective callings. His pupils were numbered by the hundreds, embracing many aristocratic ladies and gentlemen. In truth it can be said that he did as much as any other man to elevate the banjo to a high art instrument, and assisted in giving it that dignity and tone which it so well deserved. Mr. Morrell was an enthusiast on the subject of banjos, and he always seemed to infuse the same spirit into his pupils.

Deceased left a widow, and a son and daughter. Charley Morrell, Jr., the favorite banjoist, and stage manager of the Elite Theatre is the son, and it is

presumed that he will continue to conduct the business so well and firmly established by his father.

The funeral, which was largely attended by friends and acquaintances of the family took place from his late residence this afternoon. The B. P. O. Elks, of which deceased's son is a member, contributed some magnificient floral pieces.

BANJO MUSIC vs. BANJO GYMNASTICS.

Some time ago a zealous student of the banjo made an "arrangement" of a musical composition for the banjo; that is, he arranged a piece of music written and published for the piano, for the banjo. The transcription, or trangression, was duly published by some one in "the business," and not long after that the arranger asked his publisher how the piece was selling. The publisher duly granted the information that the banjo players, in general, did not seem to like the arrangement. Whereupon the transgressor replied: "Well that's because I did not arrange it hard enough; I had to modify it to suit those who could not read well. You bet that if I had to arrange it over again, I'd make it so hard 'twould twist the fingers off of them to play it."

This is just the idea of many who would arrange banjo music; they would either make it so hard that only a person trained to finger gymnastics could play it with anything like comfort; or, on the other hand, they so alter the original as to make it but a fattened shadow of itself.

Music can be written in a plain, simple, and comprehensive manner, and still be pleasing to the ear. The listener who has a taste for music can surely derive no pleasure from watching the musical gymnast manipulate the strings of his instrument, unless at the same time he draws forth some pleasing sound.

There may be a great deal of science and art displayed in a broad-sword combat, or in a duel with foils, but a contest of two or more banjo players, struggling for dear life with the strings, and crossing the bridge at random—each trying to "drown out" the other—is a performance much to be regretted. It can perhaps be viewed with a certain kind of pleasure, by a certain class, somewhat on a par with another class who would take pleasure in witnessing a cock-fighting exhibition, or similar barbarous diversion; but such banjo performances can give no pleasure to him "who hath music in his soul."

The banjo music arranger must learn to write and arrange his music in a manner that will please the banjoist of experience and still be sufficiently comprehensive for the banjoist who has not altogether as much practice as he might have. The banjoist who seeks for success before an audience must confine himself to music that is banjo music; music that contains not less than eighty per cent. genuine music and not more than fifteen per cent. finger gymnastics. This will leave five per cent. for wear and tear of the strings.

A few years ago we had only such music as "Hop de Dooden do," "Walk Jaw Bone," &c., to display as banjo music of the legitimate kind. What have we to-day? To-day we can boast of a great variety.

We even have some of Wagner's and other great composers—about as illy fitted for banjo music as "Hop de Dooden do," was fitted for the parlor organ. But that of course makes no difference. Why should we play such music as Armstrong, Huntley, Weston, Hall and others compose for the banjo, and that fits it like a glove, when we can just as well have arrangements of piano music, that are in no way fitted to the

instrument? Does not the public like to hear on a banjo, what can, in the imagination, be done? Do they not sit through the grand march from Tannhauser, and shout with applause when the band bursts forth with the soul inspiring airs of "Down went McGinty," or "Little Annie Rooney?"

Well, if they do so the ambitious banjoist consoles himself with the reflection that it is all owing to the low state of musical art. But the fact remains that there is more real music in one of the old fashioned "Minor Jigs," than in a whole basketful of the misfitted arrangements in one shape or another, being served up as banjo music.

The transition from our old time banjo tunes, such as "Hop de Dooden do," &c., to some of our new fangled "banjo music" of the day, is complete without modulations. It is an illustration of Summer and Winter—without Fall or Spring—from extreme heat to extreme cold.

THE GREEN BAIZE BAG MUST GO.

He who keeps his banjo in a baize bag is like the man who keeps his fine horse in a cow shed, or his gold watch in his breeches pocket, mixed up with his keys and loose change.

A valuable banjo should be protected from the changes of climate and dampness by being kept at all times when not in use, in a suitable leather case. The case should be firm and stiff, in order to protect the instrument from chance falls, knocks or blows. Many are the necks damaged through lack of this protection. A baize or flannel bag is no protection to a banjo, and those who have attempted to save the price of a leather case have often been forced to spend twice as much for repairs on the instrument, thus "saving at the spigot and losing at the bung hole," as it were.

A banjo must be protected from dampness as well as from excessive heat, and must likewise be protected from being damaged in carrying from place to place. The best and surest protection is the stiff leather case, made in box shape and lined inside. Such cases are now in general use among all leading banjo players, and can be had of S. S. Stewart for six dollars each; the buyer being cautioned against buying cases of similar form, more cheaply made, and sometimes offered as "Stewart's cases."

Stewart's cases are well worth every cent charged for them and are heartily recommended to all banjo buyers.

BANJO ORCHESTRA MUSIC.

A FEW HINTS TO ARRANGERS, AND LEADERS OF BANJO CLUBS.

BY THOS. J. ARMSTRONG.

Many composers of banjo music have a mistaken idea in regard to arranging and adapting music for their instrument. They seem to think if they jump recklessly from one note to another and grab a famaliar chord here and there, they have composed a brilliant piece of music. Mozart is credited with saying, "Music is no music at all without melody." That which is heard singing in the heart and is transferred to paper, is an inspiration, a melody, an idea. A pupil cannot be taught how to compose a melody, but he can be taught how to give it form or make it symmetrical.

Melody divides itself into a series of questions and answers. A piece of music that is pleasing to the ear, seems to be telling a little story. When you hear a portion of a melody, you have in your mind that

which will answer or correspond to it. Sometimes this melody will be found in two measures, sometimes four, and sometimes eight. If it is heard in two measures, then its answer will contain two measures; if heard in four measures, then its answer will be four; and if eight, its answer will be eight. A subject is generally found in two measures, its answer is also in two measures, this makes four measures, or a phrase. In order to complete a strain of music, a phrase of melody must have an answer of four measures, which constitutes a period. For example, examine the first part of "Heart's Delight Mazurka" which will be found in this issue of the Journal. The first four measures is merely an introduction, or phrase, which leads us to expect something to follow, as it rests on the dominant harmony. After that the first two measures form the subject, and its answer is found in the next two, making a phrase of four measures. The next four measures comprise an answering phrase, thus completing a "period" of eight measures; and the next eight measures form another period, thus completing a portion or strain of well defined melody. Take any piece of music and examine it carefully; the same order of questions and answers will be found. If we find a poor question or subject, there is sure to be a poor answer, and consequently a poor musical composition.

Different composers have different ideas of melody. If a musical idea were given to four or five musicians, they would each return its answer, and no two alike, yet all may be suitable to the given idea. Some of the modern banjo music seems to imply that the questions were composed by maniacs, and the answers by Chinamen, but of course, as I said before, different "composers" have different ideas of melody. Many authors of modern banjo music seem to think if they arrange their music as difficult as possible, and with as many chords as it is possible to get in each measure, their compositions will become popular. Others do the very opposite for the same reason. The main thing is the melody, and if it is original, and pleasing, arrange it so it can be played with as much effect, and as little effort as possible.

Another thing you must not forget, namely—Marks of expression. I am sorry ti, ay that very few authors of banjo music use them. Why they neglect to do so I cannot say; yet it is very important to have them incorporated in the music. They are part of the piece itself; they are its lights and shadows, its coloring, sometimes its life. Why then should we not mark them on our banjo music? Why not mark banjo music so that the young banjoist will know when to play soft and loud?

Of course there is no set rule for placing marks of expression in a musical composition. It depends entirely on the character of the piece. If, however, it is a March, Polka, or Schottische, or any ordinary dance music, a good plan is to remember the following: Say the first strain consists of eight measures, or one period; you will find the subject in the first two measures. Mark that forte. The answer will be found in the next two measures which can be marked piano. After that repeat the same order, marking the questions or subjects forte, and the answers piano.

Sometimes it may sound better to reverse this order, marking the subject piano, and the answer forte. It depends entirely on the character of the composition, and the young composer must be his own judge as to which sounds best. Surely he can do this if he tries. My advice to the young composer and arranger, is to never launch a printed musical composition on the

market, until he thoroughly understands it: and then places the expression marks so as the young banjoist can see his meaning. One reason of the failure of many good banjo compositions to become popular, is that they have no marks of expression whatever. How then can the poor struggling student be expected to play with any effect, if he has no guide, or no landmarks to point the way? He is expected to find out for himself where to shade the music. This, of course, the true artist will do, but the rising young banjoist finds it up hill work, and I maintain it is the duty of the arranger to designate the manner in which the selection is to be played, by the proper marks of expression. After having succeeded in composing a piece of music, he should go over it very carefully several times, noting the different subjects and answers, and marking them accordingly.

I don't mean that the arranger must hunt all over a musical dictionary for long, high sounding terms, to tack on to his compositions. I am not in favor of using big words like—Con Brio ed Animato Agilita un Poco,—especially on a banjo jig. But I repeat, all banjo music should have its expression marks; no matter if its a jig or an overture, put them on.

Expression marks are absolutely necessary in all music for the Banjo Orchestra. This is especially so in the parts of second banjo and guitar. A great many arrangers seem to think if they mark the solo part properly, all the other parts can go-as-they-please. This is a grave mistake, for if the solo banjo plays piano, and the guitar and second banjo play forte, the effect is destroyed.

Owing to the rapidly increasing demand for banjo orchestra music, and music arranged for many different combinations of banjos, mandolins, guitars, &c., it may not be out of place to give a few hints to leaders of college banjo clubs, as to the best, and most effective way of arranging their music.

A glance at the music now being played by many banjo clubs, leaves the following impression. The banjeaurines play the melody, and all the other instruments in the club plan an accompaniment. Plunk! plunk! plunk! seems to be the great effect aimed at, and I am sorry to say many college banjo clubs gain their point. If music for a brass band or orchestra, were arranged in a similar manner, it would create considerable merriment when played.

As I said before, the same musical idea, will present different answers to different musicians; so in acquainting yourself with a written composition, you will find it suggesting melodies that are called "contra melodies," " side melodies," or " answering themes." These "side melodies" can be given to the piccolo banjo, or first banjo, or the mandolin, if there is one in the club. It is from this knowledge that the intelligent writer of banjo orchestra music, understands how to divide melodies so that instrument shall answer instrument. A subject or theme of two measures played on the banjeaurine, can have a responsive theme given to two or more banjos, played in unison. or in octaves, or better still in tremolo. The taste of the arranger must decide as to the proper distribution of "side melodies," and I would caution him not to over do the thing, as the effect will be destroyed.

(To be Continued).

THE MUSIC IN THIS NUMBER.

There is probably no musical journal extant that takes more care and greater pains in selecting and obtaining suitable music for its pages than does the Banjo and Guitar Journal. Here, in this number, we have The Delight Waltz, for banjo and guitar, by

E. H. Frey; Marie Schottische, guitar solo, by the same composer, as well as "Ever the Same" Waltz. The Burlington Schottische, for the banjo, by T. J. Armstrong, will doubtless give pleasure to many subscribers, as will also the Heart's Delight Mazourka, by the same writer. The Intrepid Quickstep, by G. C. Stephens, for two banjos, will bring delight to the hearts of those who possess an intrepid nature and are fond of martial music. The Solitaire Clog can not but be welcome to many, for "Clogs" are always in demand; and as for reels—well, we have one that will prove hard to beat. The Tuskaloosa Reel, we think, "will make a hit."

ADVERTISING NOTICE.

The *Yournal* being sent through the mails at "third class postage rates," does not solicit from the public advertising matter of any kind or nature. We have no space to spare for outside advertisements, and have concluded not to accept them from this time on.

After the advertisements paid for in advance have expired, they will be discontinued—and the only advertisements hereafter accepted, will be the cards of banjo or guitar teachers, which must not exceed five lines. Two line cards are inserted in the "teachers column" at \$1.00 per year; five line cards at \$2.00 per year.

SUBSCRIBE FOR THE JOURNAL. PREMIUM LIST.

Every subscriber who sends 50 cents for subcription or renewal to the *Journal* may select any one of the following named books, which will be sent free as a premium.

The Banjo and Guitar Music Album, a book full of Banjo and Guitar music.

The Guitarist's Delight, a book of instrumental Guitar music.

Rudimental Lessons for the Banjo, a small book of lessons for young pupils, useful for pupil and teacher.

Either of the three above named books will be given free to any subscriber sending 50 cents for one subscription.

Or, sif preferred, Stewart's Chart of the Banjo Fingerboard, very useful to all students of the Banjo, will be given in place of the above. This chart is known as "The Banjoists Assistant, or note-reading made easy."

Any one wishing a copy of Stewart's book, "The Banjo," will receive the same on receipt of 50 cents for subscription, and 25 cents extra—that is, 75 cents in all; thus getting the book at half price.

Every Banjo and Guitar player, and student in the land should subscribe to Stewart's *Journal*, they cannot afford to be without it.

Write name and address very plainly—name the book desired as premium and enclose postal note for one year's subscription.

S. S. STEWART.

221 and 223 Church Street, Phila., Pa.



They used to think the banjo only fit for the flat footed negro. That may have been the case with the old "tub," known as the banjo, years ago; but to day it is different. The Stewart banjo is altogether a different instrument, and is played upon by many ladies and gentlemen of culture and refinement.

Chas. H. Partee, of St. Louis, gave an entertainment at the Crystal City Opera House, March 29th last. Mr. and Mrs. Partee gave their banjo solo and duets, meeting with their usual success.

The University of Wisconsin Glee and Banjo Clubs have lately appeared in many of the western cities. Geo. C. Main is the director, W. D. Hooker, manager.

Chas. C. Bertholdt is quite well established as teacher of the banjo and mandolin in St. Louis.

Emil Kreder, Fort Clark, Texas, writes:

"The \$7.00 Learner's banjo ordered from you is received. I must say that it is pertect in tone and quality and just the thing for a beginner. It is even as good as a \$30.00 banjo we have got here, and some of the boys like it better. I hope you will sell lots of them."

Thos. D. Jackson, banjo teacher, St. Louis, writes:

"Many thanks for the Journal you sent me. I enclose subscription price for one year. If I am entitled to a premium send the album; but I do not see how you can do it, for the journal is surely worth many times the price asked for it. The music contained in the copy you sent me could not be bought for the price asked for a year's subscription."

Banjo and guitar teachers who wish to work for the premiums we advertise (the banjo premiums), may have specimen copies, in such quantities as they desire, furnished them at five cents per copy, to enable them to introduce the paper among all their pupils.

Prof. Magez, of Baltimore, gets off the following:

"The grippe, the grip, that beautiful grip, You find upon the banjo; The strings you grip, then let them slip,

The strings you grip, then let them slip To play the Spanish Slambango."

The Yale Glee and Banjo Club gave a very successful concert at Association Hall, Philadelphia, on the evening of April 9th. It is a good club.

Who is the handsomest man in the Philadelphia Banjo Club?

The Empire Banjo Club performed at a concert given at Assembly Rooms, 161st St. and Third Ave., New York, on the evening of March 22d.

Chas. E. Merrill, Harvard, Fla., writes:

"Please send me copy of picture of the Philadelphia Banjo Club. If Armstrong's portrait is as good as his music it must be a good one. The *Journal* comes regularly, the last number is worth \$1.00. It came yesterday, and to day I am making the pine woods and orange groves ring."

W. E Beardsley, South Bay City, Mich., writes:

"I have been a subscriber to your *Journal* for more than a year, and in that time have become greatly attached to it. The last two or three numbers have been especially good.

W. G. Collins, Washington, D. C., writes under the date of April 13th:

"The April and May issue of the *Journal* came to day and I have just finished a thorough examination of it. It is far in advance of all the publications of similar character.

The Yale Glee and Banjo Clubs were here Easter Monday evening. The audience was large, and when the banjo club finished their first selection, the "Aurora March," the applause was deafening. But when the club played "Visions of Rest" and followed up the encore with the "Triumph March," the enthusiasm was something remarkable. The boys play well together and show careful training.

The Wesleyan Glee and Banjo Clubs are here April 16th, and the University of Pennsylvania, April 25th.

I would like to ask through the columns of the Journal, why the different colleges do not turn out some solo players? also, why is it that the banjo club is seldom down on the programme for more than three numbers out of usually fifteen? The banjo club is the audience's favorite always, and should undoubtedly receive more attention from those in authority, than is usually accorded them. I find the Stewart banjo dominant in all the clubs that come this way, which is certainly a most conclusive fact that 'Stewart is king.' There are a large number of banjo teachers here now, but there are only two or three that have any local standing.

I am glad to see your liberal policy as to newspaper advertising. You are unquestionably the best advertised banjo manufacturer in the world. Result: Business."

A letter of later date, from the same writer, contains the following:

"On the 16th inst., the Wesleyan College Glee and Banjo Club gave a concert in this city. As usual, the banjo portion of the entertainment carried off the honors. There was one feature of the concert though, that was very obnoxious to me on the programme.

It is simply stated, for instance: 'Polka, banjo club; waltz, banjo club.'

No author was given, while every glee number was properly credited. Your 'Wayfarer' was played and created quite a furore.

I think that when a club appreciates a piece of music enough to publicly perform it, it should receive the honor due it.

On the 25th inst., the University of Pennsylvania Club performed here, under the auspices of Mrs. Vice-President Morton. It is needless to say that the banjo part of the programme was enthusiastically received by the large and brilliant audience. As in

the case of the Wesleyans, no credit was given to the banjo numbers.

I think this matter should be agitated in the Journal. The different colleges are subscribers to your paper, and if this matter is brought to their attention, I think there will be a reform.

While I am at it, I want to say a word or two about the large amount of bad banjo music that is being placed on the market.

It seems to me that almost as soon as a person learns his first scale, he seeks notoriety by rushing into print. Why is it that publishers handle such trash? I suppose during the last year I have spent nearly \$50.00 in banjo music, and out of all this, there were about twenty-five pieces that were really worth anything. Now that the banjo is becoming recognized as a musical instrument, I think it should be the duty of every teacher and lover of the instrument to zealously guard its future advancement, and see that only musical compositions are placed before the public. I should like to see you comment editorially upon this subject and scorch those whom you think are to blame. I am still willing to advocate the monthly publication of the Journal. The Journal has the 'inside track,' and in order to make a monthly out of it, let there be an expression of opinion in the paper. With one voice your constituents will cry 'monthly.'"

E. M. Hall closed his season with Carncross' Minstrels, May 3d. He has been re-engaged for next season. He will visit the far west during the summer.

The Temple Banjo Club, with Thos. R. Scott as business manager, has been organized in Providence, Rhode Island.

W. H. Whitcomb, Poynette, Wis., writes as follows: "I enclose fifty cents for Journal. Will you kindly date my subscription from the time it expired last fall, and send me the back numbers which I have missed? I would not ask you to take so much trouble, but I have been a constant subscriber since your journal started, and feel as though it was an old and true friend, and indeed it has been, for what I know of banjo playing is due to your paper."

E. H. Frey, Chilicothe, O., has organized a banjo, guitar and mandolin club, composed of about one dozen ladies and gentlemen. May success attend the organization.

A banjo and guitar club has been organized in La Porte, Indiana, by several young men. C. L. Wood is Secretary. "May they live long and prosper."

Attention is again called to our PREMIUM LIST. If our readers can find, anywhere, a *Journal* that gives so much for the money, we should be awfully glad to hear of it.

A correspondent in Chicago, Ill., sends the following letter:

Chicago, Ill., April 21, 1890. The banjo is in the height of its popularity in this city; no musicale is complete without several banjo numbers on the programme, and every week there are one or more clubs to claim the patronage of the public, who in most cases respond nobly. Usually the music produced is of such a character that it always rouses the audience to a high pitch of enthusiasm.

It is a good sign that so many "clubs" are coming to the front, but there is also danger of overdoing the matter. If care is always used in the selection of music, and none but good performers allowed in the club, there will be no danger in that direction; but at present the tendency is to spring a lot of indifferent players on the public, who pay little heed to time or expression, besides using poor "store tubs," which have no more tone than a gourd. Good instruments are quite as necessary as good players. S. S. Stewart's banjos are without equal, both for tone and finish, and where they are used the effect is always good. The Ideal Banjo, Guitar and Mandolin Club of this city (a new organization), are doing some artistic work, and have engagements ahead for some time. They are in demand at the many clubs of the city.

PLUNK.

Play the "Liberty March," for banjo and piano, by the great composer, Thos. J. Armstrong.

Have you seen our new catalogue of banjo music? If not, send for a copy. It is complete up to number 456.

If you have not yet received a copy of the Philadelphia Banjo Club picture, be sure to send for one before they are all gone. Send three cents in stamps and receive with the club picture, our new portrait sheet of the "Banjoists of the Day," printed on heavy paper, ready for framing. Every banjoist should have a copy, especially every studio.

Arling Shaeffer gave a grand banjo concert at Metropolitan Theatre, Denver, Col., April 30th, 1890. There were fifty banjos and guitars in the concert.

Mr. Shaeffer also introduced his newly invented eighteen string banjo, upon which he played the "Carnival of Venice," with variations. Those who have heard this well-known fantasia executed upon the one-string Chinese fiddle, can imagine the effect of the full dozen and a half of strings. But Mr. Shaeffer even went further than this—he may have been said to have "beaten his record," for later in the programme he introduced a thirty-eight string guitar, upon which he rendered Ernani, by Verdi. Thanks to the climate of Colorado, the instruments could be kept in tune.

John Davis, of Springfield, Mass., has purchased the stock and fixtures of the music store formerly conducted by Stimpson & Co.

William Sullivan, of Montreal, Canada, was joined in wedlock recently, to a lady of the same city. The *Journal* improves the opportunity of wishing the happy couple a long and prosperous career.

Mr. and Mrs. Cleveland, of Brattleboro, Vt., report banjo teaching very good. Mrs. Cleveland is meeting with much success in teaching ladies.

The Manchester Banjo, Mandolin and Guitar Club have been giving a series of concerts during the season, having from 800 to 2,000 people in the audience.

John Dodge, Corning, N. Y., writes as follows:

"The banjo received last evening. It is certainly a beauty, just the ideal banjo I have been longing for. It is finished all through in an excellent manner. The design and tone is all that you claim for your instruments. I feel well paid for my trouble in disposing of my —— banjo, and getting a Stewart. I wish you the merited success you so richly deserve, in the manufacture of banjos. You shall hear from this instrument again."

The Tioga Banjo Club and Orchestra gave an entertainment at the Temple Baptist Church, Tioga, Philadelphia, on the evening of April 14th last. The club is a new organization and is already meeting with success.

The Milwaukee Banjo Orchestra is gliding smoothly to the front. A recent entertainment of the Milwaukee Letter Carrier's Association included selections by this organization.

Abe Lyons, Waco, Texas, writes:

"The U. F. banjo, No. 2, arrived safe and sound, and allow me to state that I have used several different makes of banjos for the last eight or nine years, but the banjo I received from you is as far ahead of any of the ones I have used, as a twenty-dollar gold piece is of a nickel. I would not give it for the whole bunch of other makes."

O. H. Albrecht has published two new piecess with a picture of the Philadelphia Banjo Club on title page.

Thomas Bell, San Francisco, Cal., writes:

"I wish to add another testimonial for your magnificent banjos. I purchased one of your Champion make a few days ago from Kohler & Chase of this city, and what a clear ringing toned instrument it is. I never dreamed that a banjo had such a tone. Oh what a contrast to my thirty-eight bracket 'tub.' You are indeed, the king of banjo makers."

Public Building, Wheeling, Va., May 7th, 1890. S. S. Stewart, Esq., Philadelphia, Pa.

Dear Sir: On different occasions I have been asked by private parties as well as by music dealers here, whether I know of a teacher of banjo, guitar or mandolin. I believe there are one or two guitar teachers who teach only as a side issue, but I know of no good banjo or mandolin teachers who teach by note.

I write you, thinking that you might know of a party who would come here if anything like a reasonable inducement could be offered. I have no doubt but that the leading music dealers here would take an interest in the matter. I understand, of course, that a good music teacher on one or more of the instruments named will not be likely to be "in want," but it is also possible that some one would care to make a change if they thought it would be for the better. We have a pretty fair burg, good for about 35,000 inhabitants, with suburbs of perhaps 20,000.

If you happen to know of such party as I refer to, I will be pleased to correspond with them, and see what can be done in the way of inducements.

Very truly yours,

Louis E. Schrader.

The first edition of the lithographic picture of the Philadelphia Banjo Club has been exhausted and a new edition printed to supply the demand.

We have been having the most delightful weather—for ducks.

As the working editor of the Journal was working his way down Belmont Avenue, to the park, on the afternoon of May 12th, upon getting opposite to the Mechanics' Home, which is situated on the outskirts of the park, he heard the gentle strains of several banjos. Without straining his ear he could readily perceive a "banjo club," armed with banjos, banjeaurines and guitars, going through a performance upon the spacious porch of the institution. Being mounted upon a fine thoroughbred horse, our editor was unable to distinguish the faces of any of the players, on account of being too far away. We are therefore unable to give a fuller account of this performance, which was doubtless given for the entertainment of the aged mechan cs.

George W. Powers (late Johnson and Powers), during his stay in our city, with Primrose & West's Minstrels, at the Grand Opera House, North Broad Street, was so unfortunate as to have his favorite Stewart banjo stolen from the dressing room. This Stewart banjo Mr. Powers had been playing for several years past, and it was very highly prized on account of its fine musical quality of tone and carrying power. Mr. Powers was duly accommodated on Friday evening, May 16th, with one of our fine "Thoroughbred" banjos, and thus enabled to continue his favorite artistic banjo solos. We had the pleasure of hearing him render The Old Folks at Home, with variations, on this banjo, with orchestral accompaniment, "and it brought down the house."

Mr. Powers is a fine player and he recognizes the merits of the Stewart banjos, many makers having tried in vain to furnish him with something to equal his "Stewart." The Stewart banjo is king, every time.

TO BANJO TEACHERS.

Hereafter the *Journal* will not take advertisements of any kind, except cards of teachers, which must not exceed five lines, and must be paid for yearly in advance.

PREMIUM BANJOS.

Banjo teachers should work up a list of subscribers among their pupils and secure one of the FINE BANJOS offered as premiums.

Please read the offer carefully and make no mistake. The full number of names do not have to be sent in all at one time. Ten names with \$5.00 may be sent in at one time, and this repeated until the list is complete.

A correspondent wrote recently as follows:

"I am a beginner at the banjo, and find out it is very hard to get anything in music that is nice and pretty."

Just so! All beginners experience the same trouble. Why? Simply because the best music that can be written is unintelligible to a "beginner at the banjo." Learn to read music properly, young man, and you will find no difficulty in obtaining all the good music you need; and you will not have to go any further to find it, either.

BURLINGTON SCHOTTISCHE. FOR THE BANJO.



HEART'S DELIGHT MAZURKA. FOR THE BANJO.



INTREPID QUICKSTEP.

FOR TWO BANJOS.





Intrepid Quickstep.

To Frank H. Lockwood, Esq., Phila., Pa.

SOLITAIRE CLOG. FOR THE BANJO.





TUSKALOOSA REEL.

FOR THE BANJO.



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"EVER THE SAME" WALTZ. FOR THE GUITAR.



MARIE SCHOTTISCHE, FOR THE GUITAR.



THE DELIGHT WALTZ.





NEW MUSIC

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-S. S. STEWART,-221-223 Church St., Phila.

457 "Little Treasure" Mazourka, by E. H. Frey. For theBanjo. A, E and D, price 10

458 Waltz, "The Warbler," for two Banjos, by E. H. Frey. A and E, price 25

The above numbers are excellent.

459 Mandolin Gavotte, by E. H.

Frey. For the Mandolin and Banjo.

The Mandolin part is in the key of F,

with changes to C and B flat. Banjo

part is written in D, A and G, price 25

Every Mandolin player should have a copy of this number.

460 Rena M. Loneley's Schottische, by J. C. Hennessey. For Banjo and Piano, price 25

This number is very easy and pretty.

461 Fancy Unique Quickstep,

by G. C. Stephens. For the Banjo and Piano, price 35

A very good March.

462 An Annex Girl's Funny

Dance, by G. C. Stephens. For the Banjo and Piano, E and A, price 40

This number possesses more originality than many pieces, and is written in the style of a unique Gavotte.

MUSIC FOR BANJO CLUBS

The following selections, especially arranged for Banjo Clubs, are published by

S. S. STEWART.

"Excelsior Medley," arranged by Armstrong. Complete for Banjeaurine, Piccolo, first and second Banjos, price 1 00

"Lights and Shadows," Gavotte, by Stewart. Complete for the four instruments, first and second Banjos, Banjeaurine and Piccolo Banjo, price 50

Grand Inauguration March, by Stewart, arranged by Lee. Complete for Banj aurine, Piccolo Banjo, and first and second Banjos, . . . price 75

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and first and second Banjeaurine. The
second Piccolo and second Banjeaurine

parts may be omitted if desired, price 50

"Stewart's Favorite Quickstep," by Herbruger. Complete for first and second Banjos, first and second Piccolos, Banjeaurines and Guitar,

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Merry War March, by Strauss, arranged by Baur. Complete for first and second Banjos, Banjeaurines, Piccolo and part for Bass Banjo, ad lib., price 100

Martaneaux Overture, by Vernet.

Complete for first and second Banjos,
Banjeaurine and Piccolo Banjo, price 1 00

Bella Bocca Polka, by Waldteufel, arranged by Armstrong. Complete for first and second Banjos, Banjeaurine, Piccolo Banjo and Guitar, . price 100

"In Wild Haste," Galop, by Faust, arranged by Armstrong. Complete for first and second Banjos, Banjeaurine, Piccolo and Guitar, the five parts,

price 100

"Silver Grown," Medley Overture, by E. H. Frey. Complete for first and second Banjos, Banjeaurine, Piccolo and Guitar, . . . price 100

STRINGS! STRINGS! STRINGS!

WE HAVE A VERY FEW BUNDLES LEFT OF THOSE EXCELLENT

"WARM WEATHER" SILK STRINGS
SO POPULAR LAST SUMMER.

OUR STOCK OF THESE STRINGS IS VERY LOW, AND IT IS DOUBTFUL WHETHER WE SHALL BE ABLE TO SECURE ANY MORE OF THE SAME ARTICLE.

WE WILL SELL WHAT WE HAVE LEFT AT THE FOLLOWING PRICES:

BANJO FIRST STRINGS, per bundle of

30 Strings, - - - - - - \$2.50

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"Pride of the Regiment," March, A, E and D50
"Crystal Wave," Polka, E and A50
"None so Pretty," Polka, E and A*40
"Sea View," Schottische, A, E and D40
"Golden Sunbeam," Mazourka, E, B and A50
" Silver Lake," Waltz, A, E and D*40
"Fire Fly," Gallop, E and A50
"Humming Bird," Polka, A, E and D* 40
"Golden Gate," Waltz, E and A
"Pansy," Waltz, Banjo and Piano, E*40
"Englands Favorite," Hornpipe, Banjo and Piano, E,*40
"Tyrolean." Waltz, (German)*40
"Whispering"Hope," Waltz50
Piano part to above20
Gypsy Queen Schottische 50
Piano Accompaniment20
"Forget-Me-Not," Polka50
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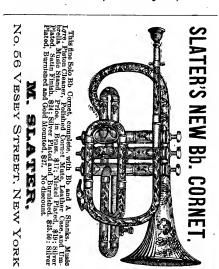
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One dollar per dozen, by Mail.

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Banjo Teachers' Cards.

Cards inserted in this column of two lines each at one dollar per year, ten line cards five dollars per year.

Terms invariably in advance. All advertisements will be discontinued as soon as time paid for has expired, unless remittance for renewal is received.

JOHN C. FOLWELL, Banjo, Guitar and Violin, 212 Erie Street, Camden, N. J.

MR. and MRS. E. G. HARBAUGH, Piano and Banjo. 516 Sixth Street, Washington, D. C. Send for catalogue of Music.

MRS. MYRA MARIE COBB, Banjo, Mandolin and No. 4 Madison Street, Boston, Mass.

MRS. J. M. DUFOUR, Banjo, 1203 T Street, Washington, D. C.

JOHN MANEWAL, Banjo, Guitar and Mandolin, 1610 Cass Avenue, St. Louis, Mo.

SEND FOR THE "DARKIES PATROL,"
Over ten thousand copies sold.
Banjo Solo, forty cents—Banjo Duett, forty cents.

G. L. LANSING, 58 Winter Street. Boston, Mass.

LESLIE A. BURRITT.

---Banjoist-

22 West Thirty-Fourth Street, Bayonne, N. J.

Music arranged for Banjo and Piano, for one or more Banjos, or for Clubs.

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GEORGE STANNARD, Concert Banjoist and Teacher, 330 West State Street, Trenton, N. J.

FRANK SIMPSON, Jr., Banjo Teacher, 69 Sauchiehall Street, Glasgow, Scotland.

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